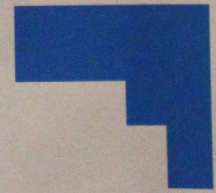
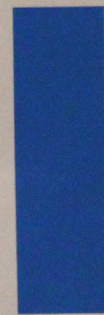




# STYLE

De Stijl & The Scarecrow Fairytale



# EDITORIAL

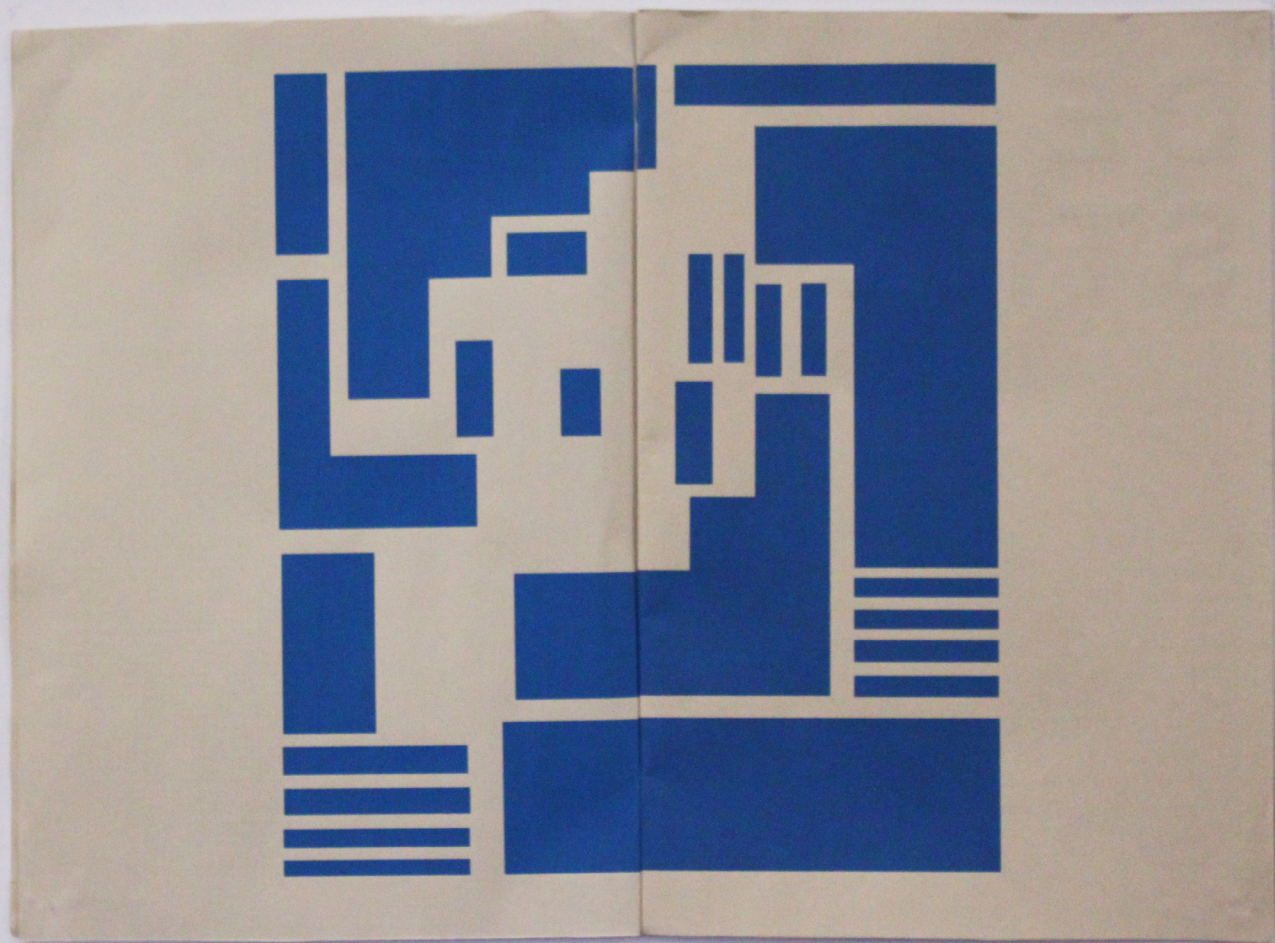
*De Wip* was a Dutch art publication. Its importance is widely acknowledged in the contemporary world, as it showed a new understanding of space, form, material and technical principles. All contained in an elegant way. The famous *Futurist* was a children's book, a way of experimenting with type and also a new perspective on such a common matter as a designer's routine until where can we use it. These *Vier Drukken* and *Vier Tekeningen* combined them. *De Wip* and *Dein* think, and used type in its most common way, but they also created an abstract language for it, where it is used as a mean to illustrate the book.

Both *De Wip* magazine and *The Futurist* Futurist work as an aesthetic way. However in the East we have two distinct time periods, the first time publications and then the use of them. In the second we have the combination of two very different ways of approaching art and design. *De Wip* and *Dein*. In the first part of this publication we analyse the change *De Wip* suffered throughout the years, always conditioned by the changing change on art's ideas, that was deeply influenced by the other movements happening in Europe. The Italian and Dutch, both change also leads some of

the conditions from the magazine, and in some way showed the change that would take place. In the second part we can see the evolution of two different worlds. We *De Wip* and *Dein* can create a language of its own, and where the use of type, while having it from its objective conception, and giving it new meaning.

Overall, what we are trying to accomplish is to show the blending of different perspectives on a same design object, creating something that shows important principles from both, resulting in a synthetic relationship and expanding itself.





# DE STIJL

(During the years of 1964-1970, and partly as a result of it, a radical phase of the anti-race struggle in several European countries. Although this event could have many local causes, mostly involving climate and simplicity, it was in essence an international movement which is now generally referred to as *Modernity*, or the historical avant-garde. Modernism was a highly sensitive to the devastating experience of the war and to the economic, cultural values and attitudes of the old Europe which were perceived as the war's underlying cause. It was an intense aesthetic and programmatic for the past was left behind and the future embraced.

Ministrato, Vittorio Ghisani and Renato de Luchi and the architect Carlo Mattioli, two WPA and I.I.T. (Ill. Inst. of Tech.) staff. The magazine appeared under the (Franklin's) authorship until 1939, a final commemorative issue was put together after his death, in 1981. Although the magazine first never said more than about three thousand copies, the WPA was the "Weltanschauung" that inspired contributions to the international modern movement. Defending geometry and sculpture, it called for simplicity and objectivity, valuing elements of pure form and colour "to construct an ideal world" for a new world through architecture, sculpture, interior design and "architecture". Its high foundation

business functions, as well as a number of houses of which the Hollywood branch is famous (1914) stands out as one of the most innovative housing projects of the time. L. P. Good and his associates, among others, also put the flag into graphic in imagination architecture and interior design.

Some of their projects, such as the famous *Call the Cane by Paul Henselmann*, 1914, accompanied in 1905, or *Stage by Henselmann*, featured attractive features in a neo-romantic style. But the most innovative expressions of the still typography is to be found in the works of those still-affiliated artists who made designs for print.

There is no longer any way out for Europe. Capitalism and prosperity, spiritual and material individualism were the foundation of the old Europe. But it has crumbled. It is falling to pieces. We observe this reality we cannot not want to help make it less painful, we do not want to witness the life of this continent

There were three other drawings in a 1921 issue of the *NY Times* (the paper, the magazine he founded in 1917 and whose contributors included the painter Marc Chagall) and others as

by is proving *Fin Mindfulness* just-into paintings—carefully balanced constructions of signs and meanings in primary colors, suggested by black lines — are among its lasting icons. But Mindfulness was not alone he had arrived at his incomparable style through a series of reactions to situations carried out in 1957-1958 in a symbiotic relationship with these other patterns initially associated with *Fin* [19] — the *Transitory*, *Steady* and the *Lock*. The symbols and designs of *Fin* took these ideas into other realms. Gerik Rosvold designed in





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#### The Second Series

From the fourth volume to 1927 onward, literature gained a more central place among the arts discussed in the *Stijl*, with the number rising to 11 in 1927 reaching one of the highlights.

Then, after much experimentation, the visual and linguistic arts were indeed brought to synthesis. This issue presented a discussion by van Doesburg of H. van der Velden's book *Van 1* (1926) (D.F. 1926), an abstract comic strip he wrote in which a red and a black square start the story to engage in a battle. Increasingly, Dutch poetry was included in the work of literature, but also in the publication of work by moving others: George Kleeberg, H. van der Velden, and Van Doesburg. Meanwhile, van Doesburg also closely began to include certain works in literature that had previously appeared in Dutch alone. In addition, there was the magazine's wide artistic range, especially from 1923 onwards, when he began to place art and architecture was reduced to include music and literature. There was also the length of the articles, which made the magazine attractive to artists all over the political palette. For a while the *Stijl* came to enjoy a unique status as a "New Year" and a "New World" of ideas.

continued itself in a specific practical political programme. Finally, there was its visual design, which from 1923 onwards, increasingly joined the magazine to other avant-garde journals abroad, and which would eventually also require a considerable investment by van Doesburg himself to sustain. The last final issue (the eighteenth) of the *Stijl* was completed, which actually presented van Doesburg's final study presented van Doesburg's final study of art and work with these busy and happy artists on the Amsterdam occasion (see: *Stijl*, and the other a *Stijl*).

This last, 1927 issue also commemorated van Doesburg's work as an architect, painter and writer, and published a collection of his work in all these disciplines. It was later one of the last studies of the *Stijl* would have shown that J. K. Brouwer, a well-known Dutch, Dutch poet whose writings had found acceptance in the magazine, and this last issue, an extensive collection of his photographs of his past work in literature had also appeared in the *Stijl*, were publications of van Doesburg himself. These also were used by van Doesburg himself as a collection of his last work. Brouwer's literature became he needed to show himself as a poet and architect and his work, to the extent of the *Stijl* last volume: the literary aspects were signed by other poets, whose work in the *Stijl* was also used by van Doesburg in his last issue, to show himself.

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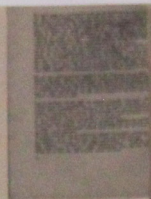
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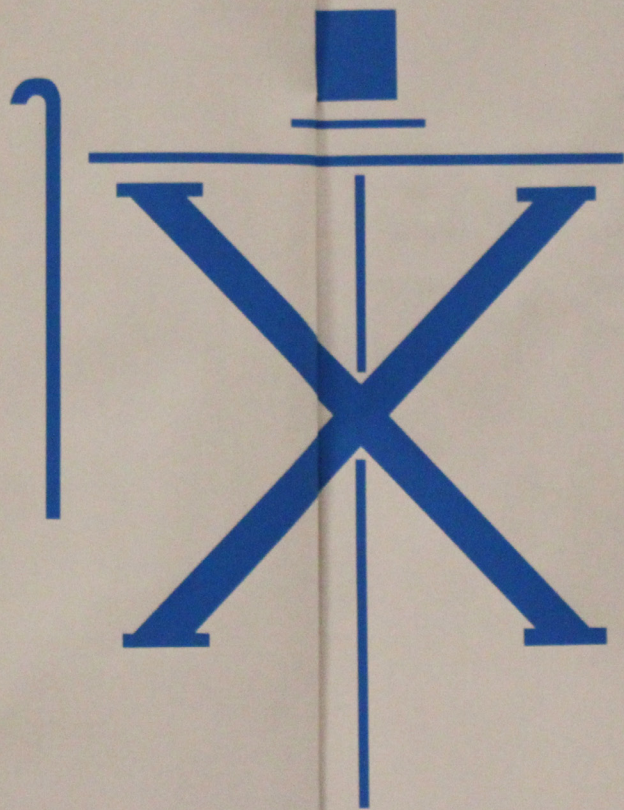
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Image 1: 2x100 cm - 1 (Exposition Room)  
 Image 2: 2x100 cm - 1 (Exposition Room)  
 Image 3: 2x100 cm - 1 (Exposition Room)  
 Image 4: 2x100 cm - 1 (Exposition Room)  
 Image 5: 2x100 cm - 1 (Exposition Room)







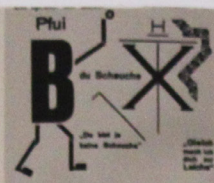
# THE SCARECROW FAIRYTALE

When fine artists characterize graphic design as "two-dimensional advertising," and "a commercial artifice," graphic designers resist by saying that their work is not self-serving. The fear of the artist. The preoccupation of elite artists and graphic designers do both to the perpetuation of stereotypes and interest. However, if artists and designers share thoughts, ideas, and methods, the opportunity to grow.

Investigation of the 1911 artist and designer Theo Van Doesburg's late graphic collaborations with Barbara Kuhl Schultze, demonstrating the positive effects of cross-pollination on sustaining innovation in art and graphic design.

Dieck and De 1911 artist-designers shared the two between art and graphic design by creating their simultaneous, artistic connection to the same work, through Dieck and De 1911 children, often were extremely different, one point and the other reflection. Van Doesburg and Schultze found common ground in art and design education to building what they believed would be a new, universal world culture. They demonstrated the beauty in collaboration rather than difference.

identified previously successful areas of interaction. Their comparative background creativity and originality, resulting in the creation of hybrid typography that was an amalgam of fine art and graphic design, as well as Dieck and De 1911.



### Van Doesburg and Schwitters Work Together

Prior to their collaboration, Van Doesburg and Schwitters had produced radical typographic work consistent with the goals of their respective movements. They met in 1931 and, within a year, had established a close friendship. Their influence on each other was considerable, particularly in poetry and typography. Their contact with each other's opposing notions pushed Van Doesburg and Schwitters to find overlapping interest areas. Both men accepted the contrary aspects of Dada and De Stijl, enlarging their scope and allowing them to break with what had become, for them, the status quo. Van Doesburg began to explore type as sound, message, and image, whereas Schwitters adopted more pragmatic and utilitarian approaches to typography. Each man, motivated by sharing the other's ideas, was able to create a personal outlook. Modern art was, for Van Doesburg and Schwitters, one large discipline that included poetry, typography, painting, and architecture, and whose interaction could create an ideal world. Interdisciplinary collaboration in these fields was thought to be essential to the future, encompassing Dada and De Stijl philosophies was a fortunate extension of this trend. Van Doesburg and Schwitters were aware that Dada and

De Stijl philosophies were opposite, one intensely individualistic, trying to destroy the individualism of the past, and the other attempting to achieve the universal. Like Van Doesburg, Schwitters viewed Dada as

A notion that reflects the confusion of this age, I assume "the most unpleasantness of our culture" and, therefore, "half wisdom is great language, a strong desire for Dada" (1932).

Dada was important in the creation of a new arts because, in its confusion, it developed matter into and materialized its concepts of reality and produced a vision of the world to flow.

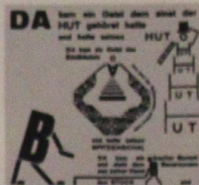
Their receptivity to contrasting aspects of Dada and De Stijl merged. Van Doesburg and Schwitters' typographic experiments, influenced by the Dada concepts of nonsense and of a world in flux, Van Doesburg borrowed the typographic Dadaism from 1920. Dadaism was a series of experimental sound poems, a visual hybrid of De Stijl and Dada ideas, as well as of fine art and typography. In these poems, words, form, and meaning were given equal consideration, manifested by Van Doesburg's expressive typography. One of the poems, "Letter-based images," published

in the fourth volume of De Stijl, also included specific attention for performance. While influenced by Dadaism, Housman and Schwitters, Van Doesburg made his own. De Stijl incorporated its typography and words.

### The Scarecrow Fairytale

Van Doesburg and Schwitters discussed the idea of producing a novel typographic book that was yet more radical than De Stijlism and Dadaism's Free Dadaism. The result of this discussion was the most collaborative poem and original typography yet collaboration the typographic children took. The Scarecrow (The Scarecrow) written by Schwitters, designed by Van Doesburg, and produced by Dadaism in 1933. The creative synergy between Van Doesburg and Schwitters laid, in some ways, Dadaism's foundation of the "replacement of interactive creative ability." Dada Dadaism observed in the collaborative movement process of the personal component. The fairy tale like Schwitters was conceptualized and manifested in a sign of fine-art collaboration. Schwitters wrote the story for De Schwitters on the open space between and the Dadaism in space. Dadaism recalled the language to the form-architect.

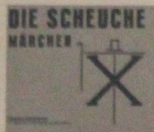
While Karl Schwitters, then Van Doesburg told not some children on the telephone, and arranged them in the shape of a scarecrow. Then he drew a vertically orientable portrait with a very different one. Karl took the big scarecrow and not them out.



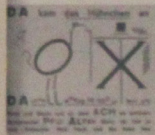
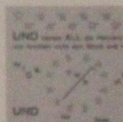
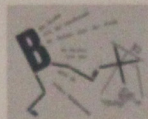
During whose language our literature thought movement which recalled Van Doesburg and Schwitters to explore their work, Dadaism as they were. For the Scarecrow and The Scarecrow used geometric expressive art and Dadaism's Dadaism, respectively, as signs distinct from the typography. The Scarecrow were more further, it called image and not to call typographic elements to create pages of Dadaism. Using Dadaism as a working tool, Van Doesburg and Schwitters manifested Dadaism Dadaism based on Schwitters' story and Van Doesburg's manifest Dadaism. Letter forms became shapes, not writing and no narrative, like about a scarecrow who has a hat, stick, and face shown. Each page design interactively incorporated typography and the Dadaism, together, told the story. The Scarecrow had a radical, but practical, purpose: exploring Dadaism in space. Dadaism recalled the language to the form-architect. The Scarecrow and Schwitters believed that Dadaism's ultimate goal of a better new world.



DA



Wagner 19, 18, 16, 14, 12, 10, 8, 6, 4, 2, 1  
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